

Foster, Stephen Collins  
[Songs. Selections]  
Album of songs




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Vol. 1439

ALBUM  
OF SONGS

By  
STEPHEN C. FOSTER

A Collection of  
TWENTY FAVORITE COMPOSITIONS

Collected and Edited by  
HAROLD VINCENT MILLIGAN

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## PREFACE

It is a characteristic of folk-songs that, being transmitted and perpetuated by word of mouth rather than by the printed page, they are subjected to many changes and variations, so that the same song will often assume as many forms and variants as the localities in which it appears. The songs of Stephen Collins Foster (1826-1864) may properly be classed as folk-songs, and like those anonymous songs which have survived from former days among the folk of older lands than this, they have been carried on in a large degree by oral tradition and hence have suffered numerous changes and variations. In view of the deep-rooted and widespread affection in which they continue to be held, and the importance which they consequently assume in the musical culture of the American people, it has seemed advisable to present some of the best and most popular of them in a definitive and authoritative edition. The songs in this volume appear just as they came from the pen of the composer, without any effort to improve the naïve simplicity of his inspiration or to enlarge his limited musical vocabulary. The first edition of each song has been sought out and reproduced accurately. Unless otherwise noted, Foster is the author of the words as well as the composer of the music.

Indicative of the care with which he worked, many of the songs were in the first editions published with slight melodic variations in the later verses, as reproduced here. Although these variations are concerned only with the readjustment of certain syllables and with the disposal of the accent, and are details of perhaps not the greatest importance, yet they are sufficient to indicate that Stephen Foster was not musically illiterate, though without technical training.

During the fifteen years of his activity as a composer, Stephen Foster wrote one hundred and sixty songs, of which the majority are sentimental ballads of the type popular in the days just preceding the Civil War. His fame rests chiefly, however, upon his negro songs, both in and out of dialect. Written for the negro minstrel stage, they have survived that form of entertainment and have been incorporated into the treasury of folk-song of the whole world. With the exception of the "Marseillaise," "The Old Folks at Home" is said to be the most widely sung song in the world, while "My Old Kentucky Home," "Old Black Joe," "Uncle Ned" and others of the negro melodies are sung in many languages.

Stephen Foster is a solitary figure in the history of music, occupying a unique position. Limited as his genius was, it was of the purest quality and exactly suited to the expression of those simple but profound emotions, common to all humanity, which are embodied in his songs. His immortal melodies are a distinct contribution to the world's music, and one of which America need never feel ashamed.

HAROLD VINCENT MILLIGAN.





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*Under the Willow*

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ALBUM OF SONGS

# Open Thy Lattice, Love

Words Anonymous

(1844)

*Allegretto*

*p* *f*

O - pen thy lat - tice, love, lis - ten to me! The  
O - pen thy lat - tice, love, lis - ten to me! In the

*delicatamente*

*rall.*

cool balm-y breeze is a - broad on the sea! The moon, like a queen, roams her  
voy-age of life, love our pi - lot will be! He will sit at the helm\_ wher-

*rall.*



realms of blue And the stars keep their vi - gils in  
 ev - er we rove, — And steer by the load - star he

*a tempo*  
 heav - en for you. Ere morn's gush - ing light tips the  
 kin - dled a - bove; His shell for a shal - lop will

*a tempo*

hills with its ray, A - way o'er the wa - ters, a - way and a - way! Then  
 cut the bright spray, Or skim like a bird o'er the wa - ters a - way; Then

o - pen thy\_ lat - tice, love, lis - ten to me, While the  
o - pen thy\_ lat - tice, love, lis - ten to me, While the

moon's in the sky and the breeze on the sea!  
moon's in the sky and the breeze on the sea!

*pp*



# Uncle Ned

(1848)

Moderato

The piano introduction consists of five measures. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The key signature has one flat (B-flat) and the time signature is common time (C).

The first vocal line features two verses. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are as follows:

1. Dere was an old nig - ger, dey call'd him Un - cle Ned, He's—  
 2. His fin - gers were long like de cane in de brake, He—

The second vocal line continues the melody and accompaniment. The lyrics are as follows:

dead long a - go, long a - go, He had no wool on de  
 had no eyes for to see, He had no teeth for to

top ob his head, De place where de wool ought to  
eat de corn - cake, So he had to let de corn - cake—

grow. be. 1-3. Den lay down de shub-ble and de hoe,—

Hang up de fid - dle and de bow;

No more hard work for poor Old Ned, He is gone whar de good nig-gers



## Mixed Chorus

go. Den lay down de shub-ble and de hoe, \_\_\_\_\_

Den lay down de shub-ble and de hoe, \_\_\_\_\_

Hang up de fid-dle and de bow; No more hard work for

Hang up de fid-dle and de bow; No more hard work for

poor Old Ned, He is gone whar de good nig - gers go. *D. C.*

poor Old Ned, He is gone whar de good nig - gers go. *D. C.*

3. When Old Ned die, Massa take it might bad,  
 De tears run down like rain,  
 Old Missus turn pale and she look berry sad,  
 Kase she nebber see Old Ned again.

## Nelly Was a Lady

(1849)

Adagio

1. Down on de Mis-sis-sip - pi float - ing,

Long time I trab-ble on de way, All night de cot-ton-wood a -



tot - ing, Sing for my true lub all de day.

**Mixed Chorus**

Nel-ly was a la-dy, Last night she died; Toll de bell for lub-ly Nell, My

Nel-ly was a la-dy, Last night she died; Toll de bell for lub-ly Nell, My

dark Vir-gin-ny bride.

dark Vir-gin-ny bride.



2. Now I'm un-hap-py and I'm weep - ing, Can't tote de cot-ton-wood no more;



Last night, while Nel-ly was a - sleep - ing, Death came a-knock-in' at de door.



3. When I saw my Nel-ly in de morn - ing, Smile till she o-pen'd up her eyes,



Seemed like de light ob day a-dawn-ing, Just 'fore de sun be-gin to rise.



4. Close by de mar-gin ob de wa - ter, Whar de lone weep-ing wil-low grows,



Dar lib'd Vir-gin-ny's lub-ly daugh-ter, Dar she in death may find re - pose.



5. Down in de mead-ow 'mong de clo - ber, Walk wid my Nel - ly by my side;



Now all dem hap-py days am o - ber, Fare-well, my dark Vir-gin-ny bride!

## Nelly Bly

(1849)

Moderato

The musical score is written for piano and voice. It begins with a piano introduction in 2/4 time, marked 'Moderato'. The piano part consists of a treble and bass staff. The treble staff has a melody of eighth and sixteenth notes, while the bass staff has a steady eighth-note accompaniment. The vocal melody enters in the second system, with the lyrics 'Nel-ly Bly! Nel-ly Bly! Bring de broom a-long, We'll sweep de kit-chen clean, my dear, And hab a lit-tle song.' The piano accompaniment continues throughout, with the bass staff providing a consistent rhythmic foundation. The score is written in a simple, clear style with standard musical notation.

Nel-ly Bly! Nel-ly Bly! Bring de broom a-long, We'll

sweep de kit-chen clean, my dear, And hab a lit-tle song.



Poke de wood, my la - dy - lub, And make de fire— burn, And

The first system of the musical score. The vocal line is on a single treble staff, and the piano accompaniment is on a grand staff (treble and bass). The lyrics are: "Poke de wood, my la - dy - lub, And make de fire— burn, And". The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

while I take de ban - jo down, Just gib de mush a turn.

The second system of the musical score. The vocal line continues with the lyrics: "while I take de ban - jo down, Just gib de mush a turn." The piano accompaniment continues with the same rhythmic pattern.

Chorus

Heigh! Nel-ly, ho! Nel-ly, lis-ten, lub, to me, I'll sing for you, play for you, A

The chorus section of the musical score. The vocal line begins with the word "Chorus" above it. The lyrics are: "Heigh! Nel-ly, ho! Nel-ly, lis-ten, lub, to me, I'll sing for you, play for you, A". The piano accompaniment continues with the same rhythmic pattern.

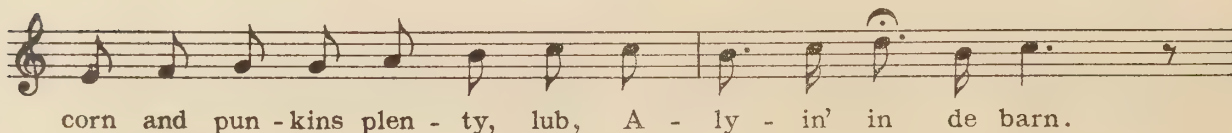
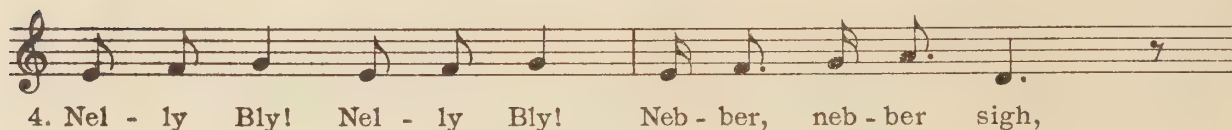
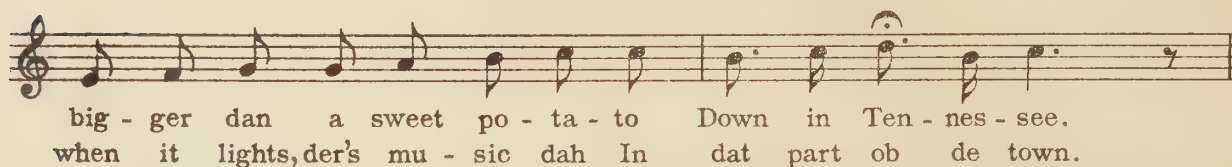
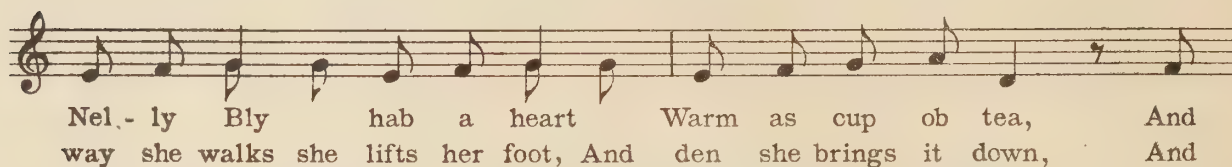
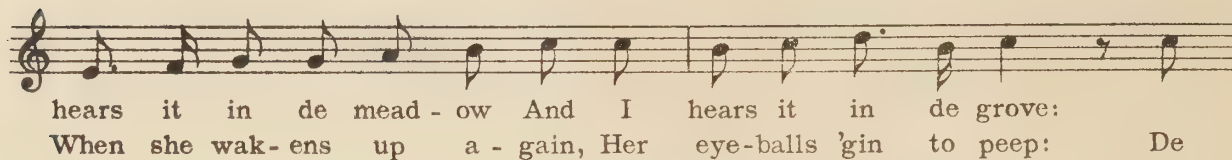
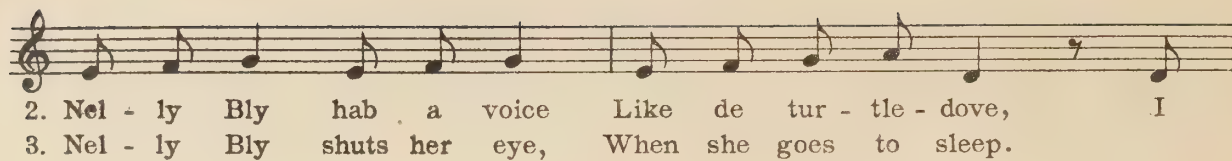
dul-cem mel - o - dy! Heigh! Nel - ly, ho! Nel - ly, lis-ten, lub, to me, I'll

The first system of the musical score. The vocal line (treble clef) begins with a melody of eighth and sixteenth notes. The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

sing for you, play for you, A dul-cem mel - o - dy!

The second system of the musical score. The vocal line continues with a melody of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

The third system of the musical score. The vocal line is mostly silent, with a final note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, concluding with a final flourish.





# Gwine to Run All Night

Or, De Camptown Races

(1850)

Moderato

Solo

1. De Camp-townla - dies sing dis song,  
2. De long-tail fil-ly and de big black hoss,

Chorus

Solo

Doo-dah! doo-dah! De Camp-town race-track five miles long,  
Doo-dah! doo-dah! Dey fly de track and they both cut a-cross,

**Chorus** **Solo**

Oh! doo-dah-day! I come down dah wid my hat, caved in,  
Oh! doo-dah-day! De blind hoss stick-en in a big mud hole,

**Chorus** **Solo**

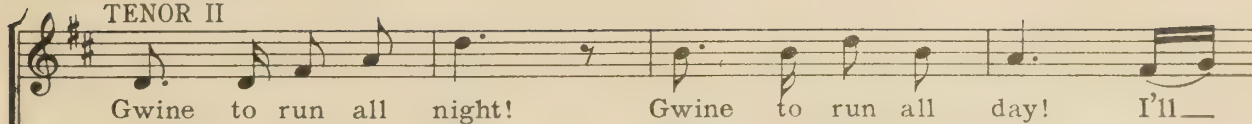
Doo - dah! doo - dah! I go back home wid a  
Doo - dah! doo - dah! Can't touch bot-tom wid a

**Chorus**

pock-et full of tin, Oh! doo - dah - day!  
ten - foot pole, Oh! doo - dah - day!

## Male Chorus

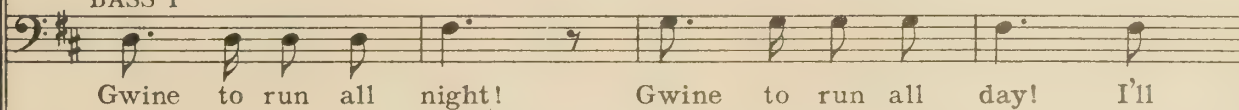
TENOR II



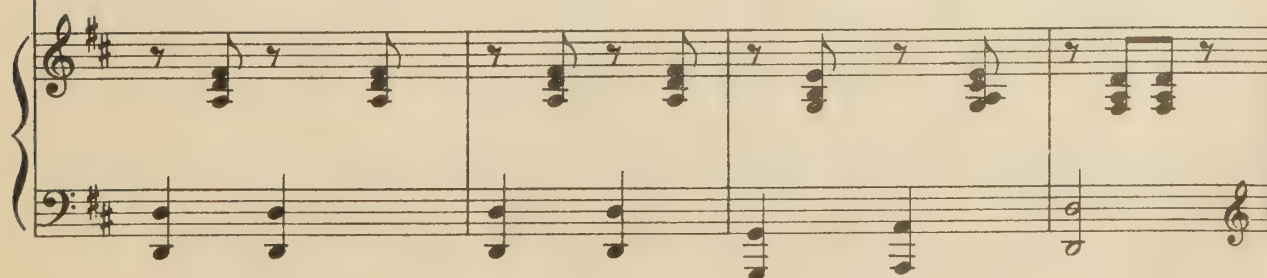
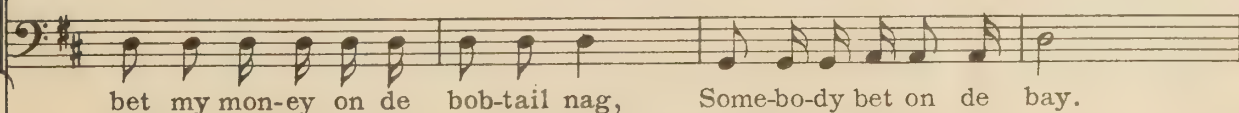
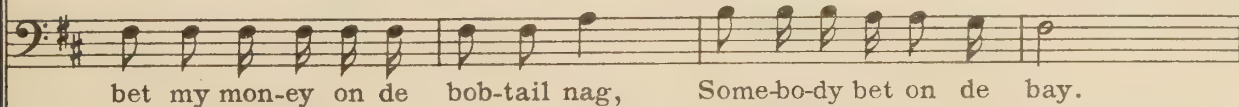
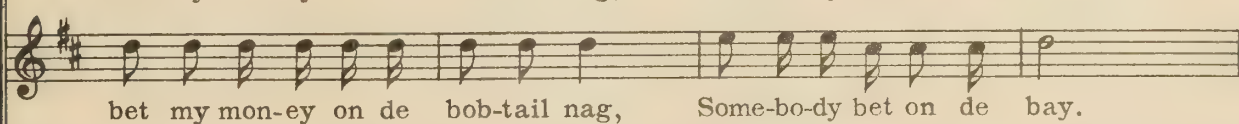
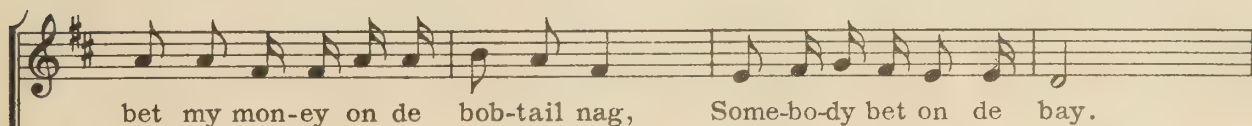
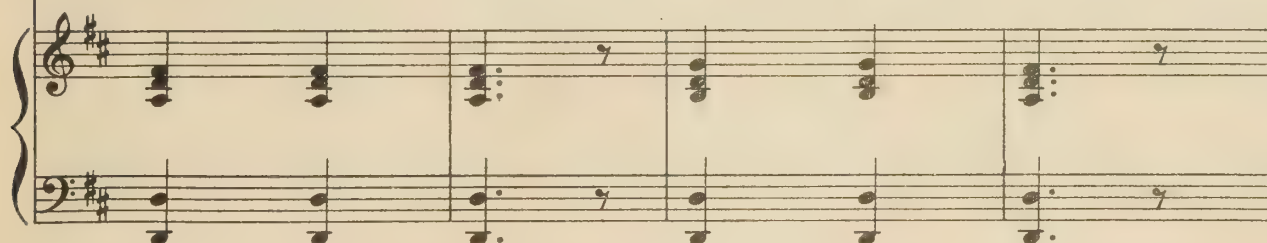
TENOR I



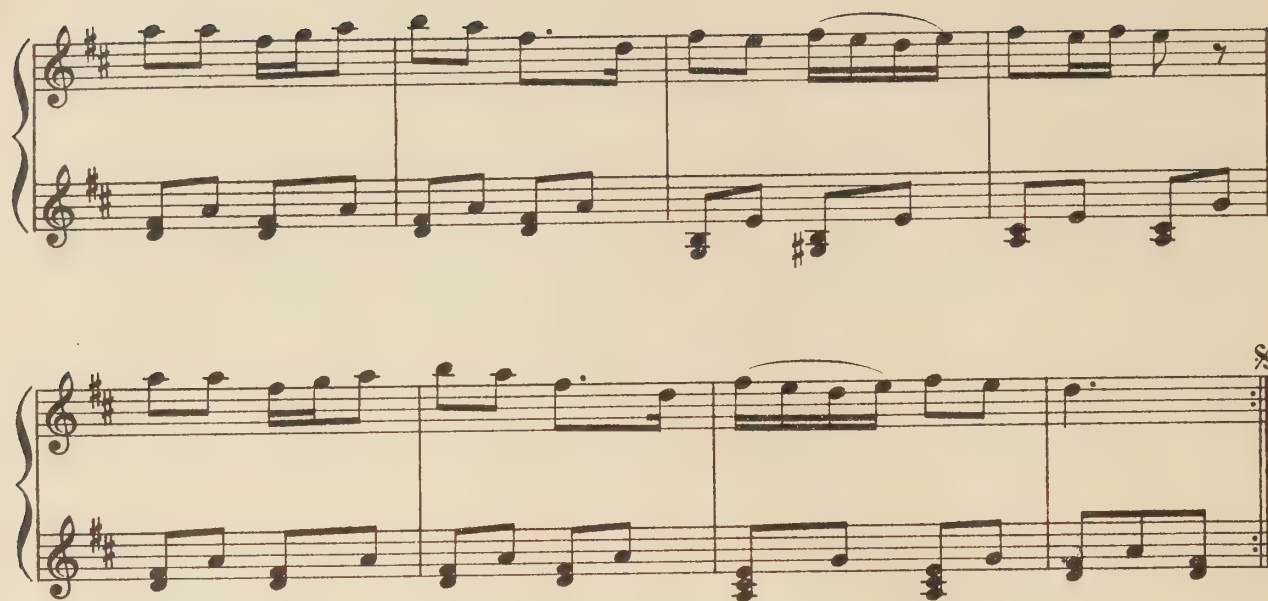
BASS I



BASS II







3. Old muley cow come on to de track,  
     Doo-dah! doo-dah!  
 De bobtail fling her ober his back,  
     Oh! doo-dah-day!  
 Den fly along like a railroad car,  
     Doo-dah! doo-dah!  
 Runnin' a race wid a shootin' star,  
     Oh! doo-dah-day!  
**Chorus**

4. See dem flyin' on a ten-mile heat,  
     Doo-dah! doo-dah!  
 Round de race-track, den repeat,  
     Oh! doo-dah-day!  
 I win my money on de bobtail nag,  
     Doo-dah! doo-dah!  
 I keep my money in an old tow-bag,  
     Oh! doo-dah-day!  
**Chorus**

## Dolly Day

(1850)

Moderato

1. I've told you'bout de ban - jo, De fid-dle and de bow, Like -

wise a-bout de cot-ton-field, De shub-ble and de hoe; I've

sung a-bout de bul - gine Dat blew de folks a - way, And

now I'll sing a lit-tle song A - bout my Dol - ly Day.

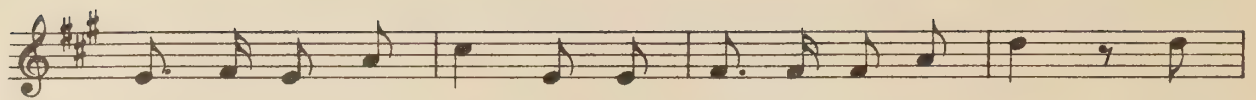
### Male Chorus

Oh, Dol - ly Day looks so gay, I run all round and  
Oh, Dol - ly Day looks so gay, I run all round and



round To hear her fair-y foot-steps play, As she comes o'er the ground.

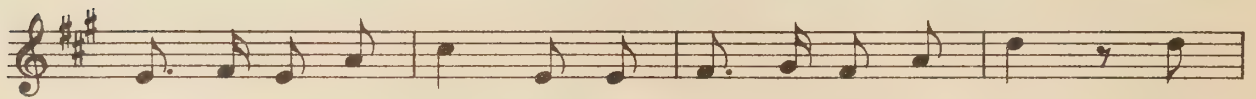
2. I like to see de clo-ver Dat grows a-bout de lane, I  
like to see de 'bac-co plant, I like de su-gar-cane; But  
on de old plan-ta-tion Dere's no-thing half so gay, Dere's  
no-thing dat I love so much, As my sweet Dol-ly Day.



3. When de work is o - ver, I make de ban - jo play, And



while I strike de dul - cem notes, I think ob Dol - ly Day. Her



form is like a po - sy, De lil - y ob de vale, Her



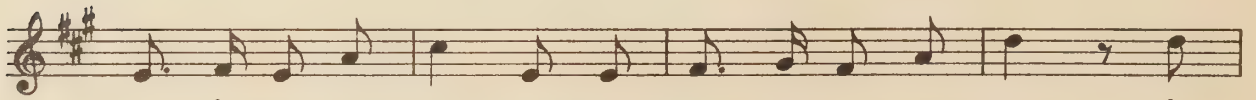
voice is far de sweet-est sound Dat floats up - on de gale.



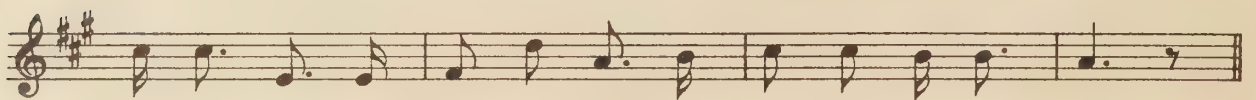
4. Mas - sa give me mon - ey To buy a peck ob corn, I'se



gwine to mar - ry Dol - ly Day And build my-self a barn; Den



when I'm old and fee - ble, And when my head is gray, I'll

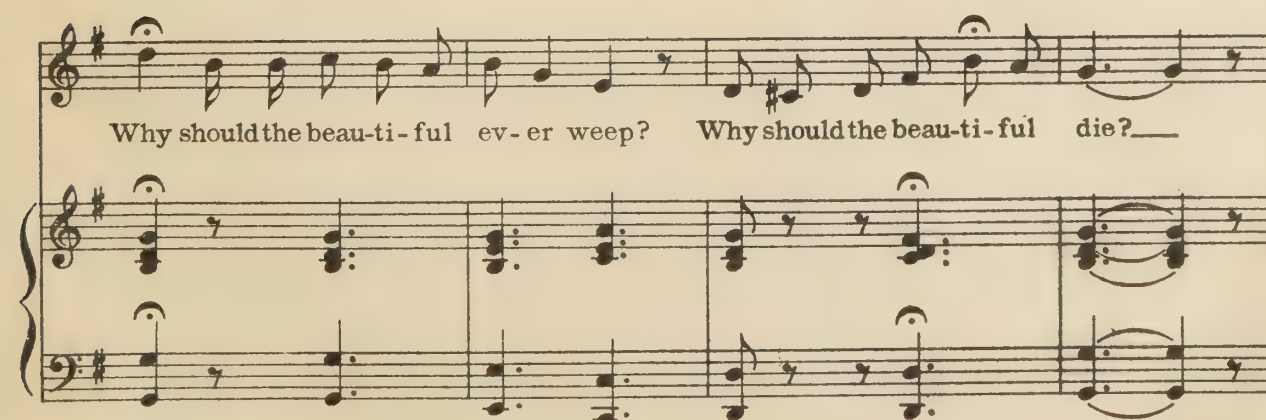
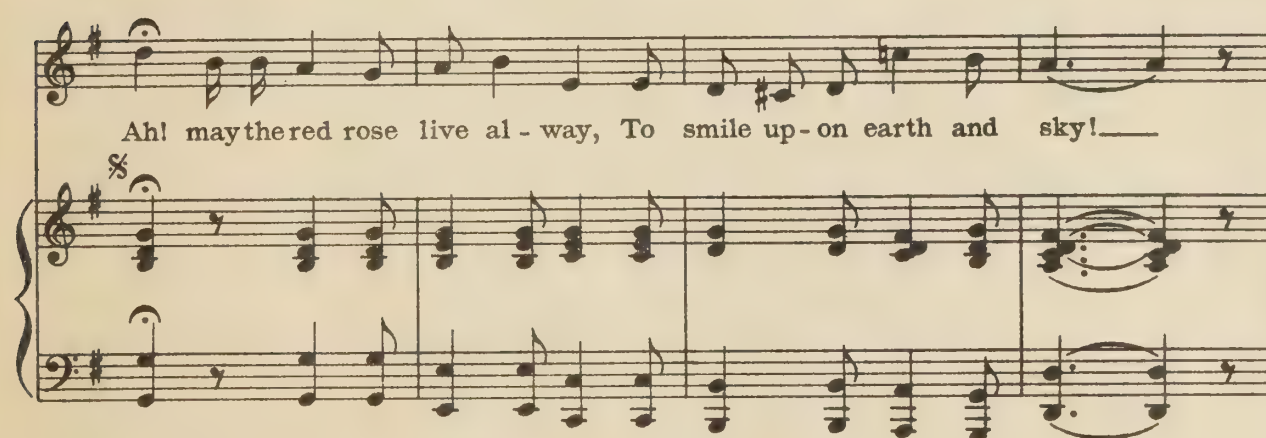
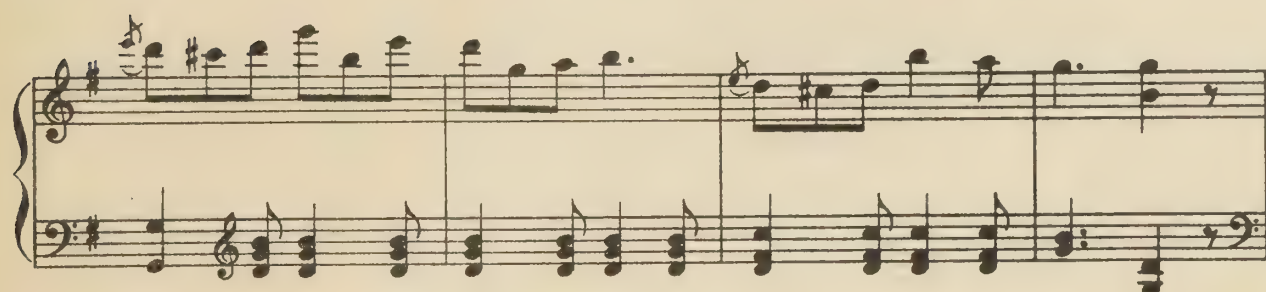
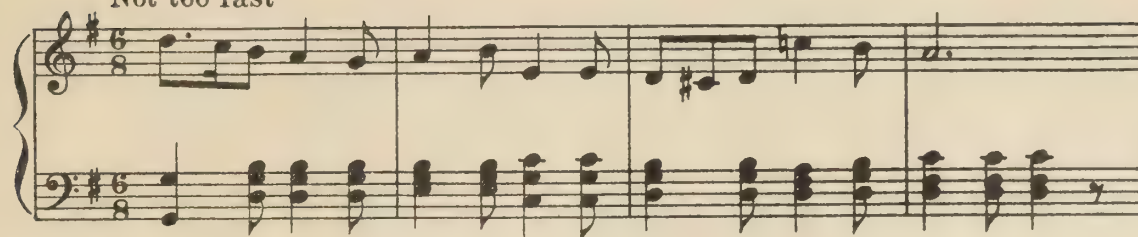


trab-ble down de hill of life A - long wid Dol - ly Day.

# Ah! May the Red Rose Live Alway!

(1850)

Not too fast



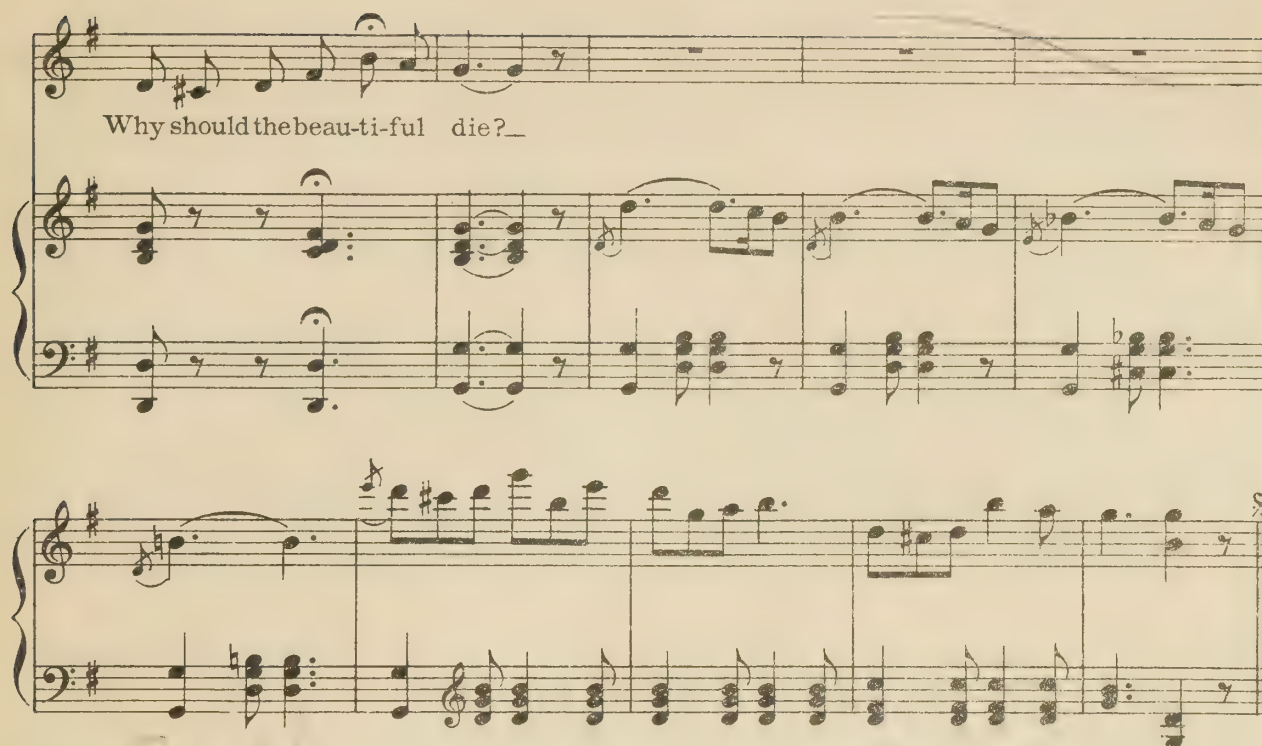


Lend-ing a charm to ev - 'ry ray That falls on her cheeks of light, —

Giv - ing the zeph-yr kiss for kiss And nurs - ing the dew - drop

*a piacere* bright. — *a tempo* Ah, may the red rose live al - way, To

smile up-on earth and sky! — Why should the beau-ti - ful ev - er weep?



2. Long may the daisies dance the field,  
 Frolicking far and near!  
 Why should the innocent hide their heads,  
 Why should the innocent fear?  
 Spreading their petals in mute delight,  
 When morn in its radiance breaks,  
 Keeping a floral festival  
 Till the night-loving primrose wakes,  
 Long may the daisies dance the field,  
 Frolicking far and near!  
 Why should the innocent hide their heads,  
 Why should the innocent fear?

3. Lulled be the dirge in the cypress bough,  
 That tells of departed flowers!  
 Ah! that the butterfly's gilded wing  
 Fluttered in evergreen bowers!  
 Sad is my heart for the blighted plants,  
 Its pleasures are aye as brief,  
 They bloom at the young year's joyful call,  
 And fade with the autumn leaf.  
 Ah, may the red rose live always,  
 To smile upon earth and sky!  
 Why should the beautiful ever weep,  
 Why should the beautiful die?

# Sweetly She Sleeps, My Alice Fair

Words by  
Charles G. Eastman

(1851)

Andantino

§ Lento

1. Sweet-ly she sleeps, my Al - ice fair, Her  
2. Sweet-ly she sleeps, my Al - ice fair, Her

cheek on the pil - low pressed, — Sweet - ly she sleeps, while her  
cheek like the first May rose, — Sweet - ly she sleeps, — and



Sax - on hair, Like sun-light, streams o'er her breast. — Hush! let her sleep! I  
all her care Is for-got-ten in soft re-pose. — Hush! tho'the ear - liest

pray, sweet breeze, Breathe low on the ma - ple bough! —  
beams of light Their wings in the blue sea dip, — Let her

*a piacere*

Hush! bright bird, on her win - dow trees! For sweet-ly she sleep-eth now. —  
sleep, I pray, while her dreams are bright, And a smile is a - bout her lip. —

*colla voce*

1-2. Sweet-ly she sleeps, my Al - ice fair, Her cheek on the pil-low pressed, -

*a tempo*

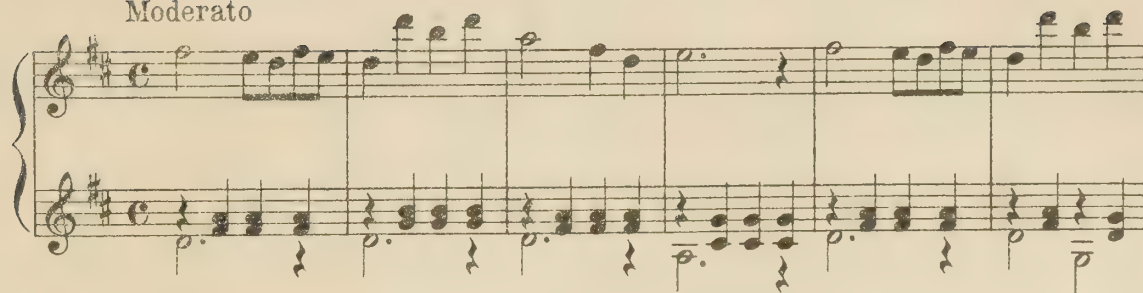
Sweet - ly she sleeps, while her Sax - on hair, Like sun-light, streams o'er her

breast.

## The Old Folks at Home

(1851)

Moderato



1. 'Way down up-on de Swa-nee rib-ber, Far, far a -

 The first line of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The melody begins with a whole rest, followed by a half note D4, and then eighth notes E4-F4, G4-A4, B4-C5, and a half note D5. The piano accompaniment provides harmonic support with chords and single notes.

way, Dere's wha my heart is turn-ing eb-ber, Dere's wha de old folks

 The second line continues the vocal melody and piano accompaniment. The melody starts with a half note D4, followed by eighth notes E4-F4, G4-A4, B4-C5, and a half note D5. The piano accompaniment continues with harmonic support.

stay. All up and down de whole cre-a-tion, Sad - ly I roam,

 The third line continues the vocal melody and piano accompaniment. The melody starts with a half note D4, followed by eighth notes E4-F4, G4-A4, B4-C5, and a half note D5. The piano accompaniment continues with harmonic support.



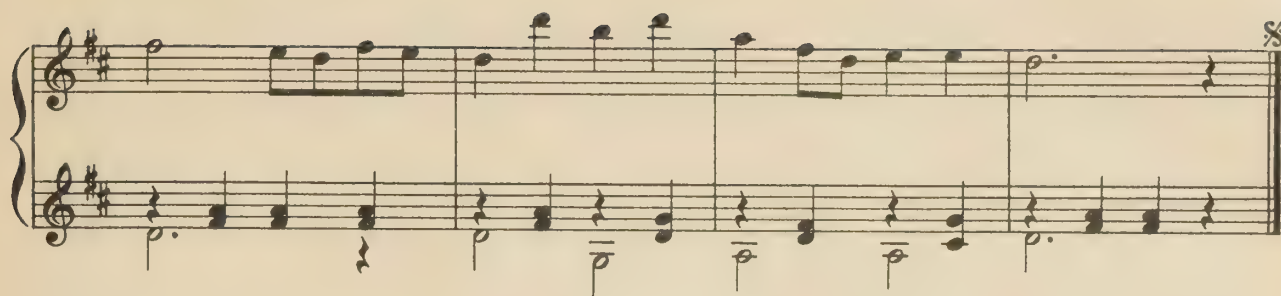
Still long-ing for de old plan - ta - tion, And for de old folks at home.

**Chorus**

All de world am sad and drear-y, Eb - ry where I roam;

Oh, dark-eyes, how my heart grows wear - y, Far from de old folks at

home.



2. All round de lit-tle farm I wan-der'd, When I was young,

Den man-y hap-py days I squan-der'd, Man - y de songs I sung.

When I was play-ing wid my brud-der, Hap - py was I;

Oh! take me to my kind old mud-der, Dere let me live and die.

3. One lit-tle hut a - mong de bush-es, One dat I love,

Still sad-ly to my mem-'ry rush-es, No mat-ter whar I rove.

When will I see de bees a - hum-ming All round de comb?

When will I hear de ban - jo tum-ming Down in my good old home.

# Massa's in de Cold, Cold Ground

(1852)

Poco lento

1. Round de mead-ows am a - ring - ing De dar-ke-ys' mourn - ful song, 2d stanza



While de mock-ing bird am sing - ing, Hap-py as de day am long.

The first system of music consists of a vocal line and a piano accompaniment. The key signature is D major (two sharps). The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

Where de i - vy am a - creep - ing O'er de grass-y mound,

The second system of music continues the vocal line and piano accompaniment. The key signature remains D major. The vocal line and piano accompaniment follow the same musical structure as the first system.

Dare old mas-sa am a - sleep - ing, Sleep-ing in de cold,cold ground.

The third system of music concludes the vocal line and piano accompaniment. The key signature remains D major. The vocal line and piano accompaniment follow the same musical structure as the previous systems.

## Chorus

Down in de corn - field Hear dat mourn - ful sound:

All de dark-eyes am a - weep - ing, Mas-sa's in de cold, cold ground.

2. When de autumn leaves were falling,  
 When de days were cold,  
 'Twas hard to hear old massa calling,  
 Cayse he was so weak and old.  
 Now de orange-tree am blooming  
 On de sandy shore,  
 Now de summer days am coming,  
 Massa nebber calls no more.

3. Massa made de darkeys love him,  
 Cayse he was so kind,  
 Now dey sadly weep above him,  
 Mourning cayse he leaves dem behind.  
 I cannot work before to-morrow,  
 Cayse de tear-drop flow,  
 I try to drive away my sorrow,  
 Pickin' on de old banjo.

## My Old Kentucky Home, Good-Night

(1853)

*Poco adagio*

The piano introduction consists of five measures. The right hand is mostly silent, with a few notes in the final measure. The left hand plays a series of chords and eighth-note patterns in G major, C major, and F# major.

The first system of the song. The vocal line begins with a rest for four measures, then enters with the lyrics "1. The sun shines bright in my". The piano accompaniment continues with eighth-note patterns in the left hand and chords in the right hand. A repeat sign is placed at the end of the system.

1. The sun shines bright in my

The second system of the song. The vocal line continues with the lyrics "old Ken-tuck-y home, 'Tis sum-mer, the dark-ies are gay, The". The piano accompaniment continues with chords in the right hand and single notes in the left hand.

old Ken-tuck-y home, 'Tis sum-mer, the dark-ies are gay, The



corn top's ripe and the mead-ow's in the bloom, While the birds make mu-sic all the

The first system of the musical score. The vocal line (treble clef, key of D major) contains the lyrics "corn top's ripe and the mead-ow's in the bloom, While the birds make mu-sic all the". The piano accompaniment (grand staff) features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with whole and half notes.

day. The young folks roll on the lit - tle cab - in floor, All

The second system of the musical score. The vocal line continues with the lyrics "day. The young folks roll on the lit - tle cab - in floor, All". The piano accompaniment continues with a similar melodic and harmonic structure.

mer - ry, all hap - py and bright: By'n' by Hard Times comes a -

The third system of the musical score. The vocal line concludes with the lyrics "mer - ry, all hap - py and bright: By'n' by Hard Times comes a -". The piano accompaniment concludes with a final chord in the right hand and a whole note in the left hand.

knock-ing at the door, Then my old Ken-tuck-y Home, good-night!

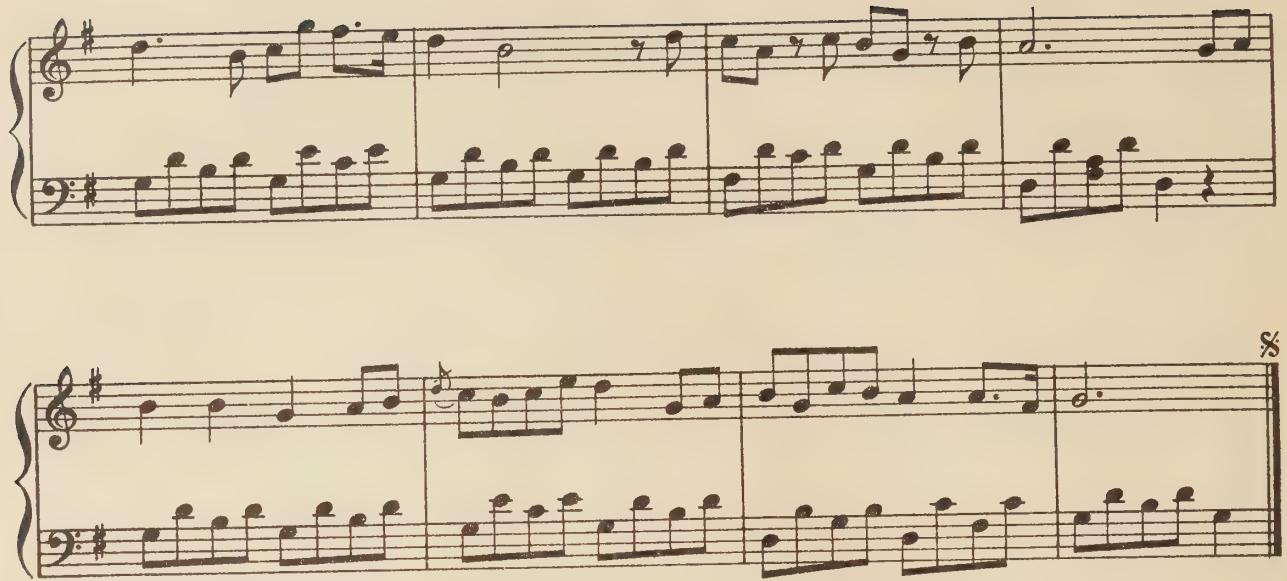
## Mixed Chorus

Weep no more, my la-dy, Oh! weep no more to-day! We will sing one song for the

Weep no more, my la-dy, Oh! weep no more to-day! We will sing one song for the

old Ken-tuck-y Home, For the old Ken-tuck-y Home, far a-way.

old Ken-tuck-y Home, For the old Ken-tuck-y Home, far a-way.



2. They hunt no more for the possum and the coon  
 On the meadow, the hill, and the shore,  
 They sing no more by the glimmer of the moon  
 On the bench by the old cabin door.  
 The day goes by, like a shadow o'er the heart,  
 With sorrow, where all was delight:  
 The time has come when the darkies have to part,  
 Then my old Kentucky Home, good-night!

3. The head must bow and the back will have to bend,  
 Wherever the darkey may go:  
 A few more days, and the trouble all will end  
 In the field where the sugar-canes grow.  
 A few more days for to tote the weary load,  
 No matter, 'twill never be light,  
 A few more days till we totter on the road,  
 Then my old Kentucky Home, good-night!



## Old Dog Tray

(1853)

*Andante con espressione*

The piano introduction consists of three measures. The right hand has whole rests in the first two measures and a half note G4 in the third. The left hand features a continuous eighth-note accompaniment in the first two measures, followed by a half note G3 in the third measure.

The first system of the song. The vocal line begins with a quarter rest, followed by the lyrics "1. The morn of life is past, And eve-ning comes at last, It". The piano accompaniment starts with a section symbol (§) and a quarter rest, followed by a series of chords and eighth notes.

The second system of the song. The vocal line continues with the lyrics "brings me a dream of a once hap - py day, Of". The piano accompaniment continues with chords and eighth notes.

mer-ry forms I've seen, Up - on the vil-lage green, Sport-ing with my old dog Tray.

Chorus

Old dog Tray's ev-er faith - ful, Grief can-not drive him a -

way, He's gen-tle, he is kind, I'll nev-er, nev-er find A

bet - ter friend than old dog Tray.

2. The forms I've called my own Have van-ish'd one by one, The  
3. When thoughts re-call the past, His eyes are on me cast, I

lov'd ones, the dear ones, have all pass'd a - way, Their hap - py smiles have flown, Their  
know that he feels what my break-ing heart would say; Al-though he can - not speak, I'll

gen - tle voi - ces gone; I've no - thing left but old dog Tray.  
vain - ly, vain - ly seek A bet - ter friend than old dog Tray.



# Hard Times, Come Again No More

(1854)

Moderato

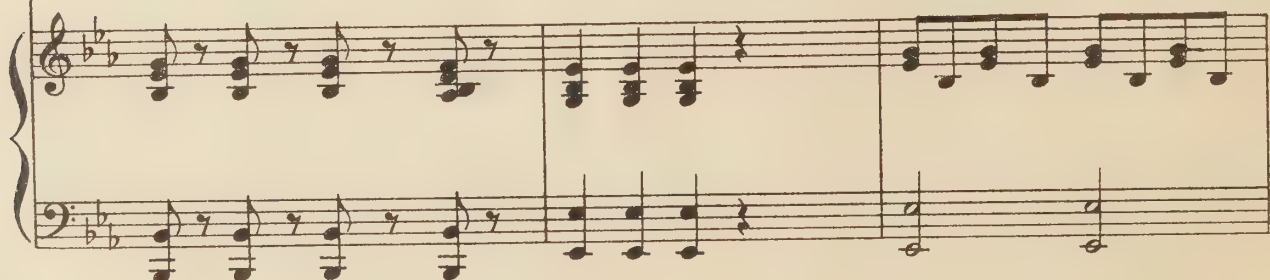


%

1. Let us pause in life's pleasures and count its man-y tears, While we  
 2. While we seek mirth and beau-ty and mu - sic light and gay, There are



all sup sor-row with the poor: There's a song that will linger for-  
 frail forms faint-ing at the door: Tho' their voi - ces are si-lent, their



ev - er in our ears: Oh! Hard Times, come a - gain no more.  
plead-ing looks will say: Oh! Hard Times, come a - gain no more.

**Chorus**

'Tis the song, the sigh of the wear - y;

Hard Times, Hard Times, come a - gain no more: Man-y

days you have lin-gered a - round my cab-in door, Oh! Hard Times, come a-gain no more.

**Mixed Chorus**

'Tis the song, the sigh of the wear - y; Hard Times, Hard Times,

'Tis the song, the sigh of the wear - y; Hard Times, Hard Times,

come a - gain no more: Man-y days you have lin - gered a -

come a - gain no more: Man-y days you have lin - gered a -



round my cab-in door, Oh! Hard Times, come a - gain no more.

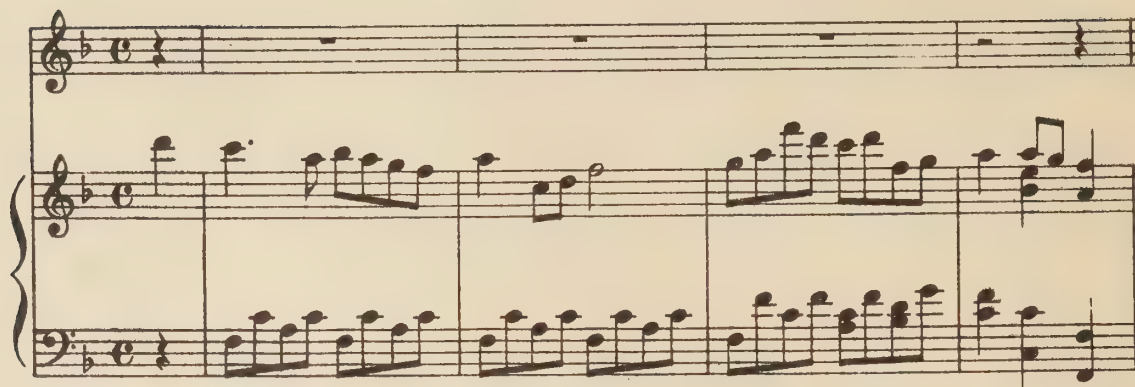
round my cab-in door, Oh! Hard Times, come a - gain no more.

3. There's a pale, drooping maiden, who toils her life away,  
 With a worn heart whose better days are o'er:  
 Though her voice would be merry, 'tis sighing all the day:  
 Oh! Hard Times, come again no more.

4. 'Tis a sigh that is wafted across the troubled wave,  
 'Tis a wail that is heard upon the shore,  
 'Tis a dirge that is murmured around the lowly grave:  
 Oh! Hard Times, come again no more.

# Jeanie with the Light Brown Hair

(1854)



1. I dream of Jean - ie with the light brown hair,  
 2. I long for Jean - ie with the day - dawn smile,

The first line of music corresponds to the first line of the lyrics. It features a vocal melody in the right hand and a piano accompaniment in the left hand. The second line of music corresponds to the second line of the lyrics and continues the melody and accompaniment.

Borne, like a va - por, on the sum - mer air, I  
 Ra - diant in glad - ness, warm with win - ning guile; I

The third line of music corresponds to the third line of the lyrics. It continues the vocal melody and piano accompaniment. The fourth line of music corresponds to the fourth line of the lyrics and concludes the piece with a final chord in the right hand and a sustained note in the left hand.

see her trip-ping where the bright streams play, Hap-py as the dai - siest that  
hear her mel - o - dies, like joys gone by, Sigh-ing round my heart o'er the

dance on her way. Man-y were the wild notes her mer-ry voice would pour,  
fond hopes that die, Sigh-ing like the night wind and sob-bing like the rain,

Man-y were the blithe birds that war - bled them o'er; Oh! \_\_\_\_\_ I  
Wait-ing for the lost one that comes not a - gain; Oh! \_\_\_\_\_ I

*a piacere*



dream of Jean-ie with the light brown hair, Float-ing, like a va - por, on the  
long for Jean-ie and my heart bows low, Nev - er - more to find her where the

*colla voce*

soft sum-mer air.  
bright wa-ters flow.

8.

3. I sigh for Jeanie, but her light form strayed  
Far from the fond hearts round her native glade;  
Her smiles have vanished and her sweet songs flown,  
Flitting like the dreams that have cheered us and gone.  
Now the nodding wild flowers may wither on the shore,  
While her gentle fingers will cull them no more;  
Oh! I sigh for Jeanie with the light brown hair,  
Floating, like a vapor, on the soft summer air.

# Come Where My Love Lies Dreaming

(1855)

Moderato

Come where my love lies

*p*

*p*

Ped. \*

dream-ing, Dream-ing the hap-py hours a - way, In vi-sions bright re-

deem - ing The fleet-ing joys of day;

*p*

Dream - ing the hap-py hours, Dream-ing the hap-py hours a -

*p*

*rit.* *a tempo* *rit.*

way; ——— Come where my love lies dream - ing, Is sweet-ly

*rit.* *a tempo* *mf* *rit. pp*

*a tempo*

dream-ing the hap-py hours a - way. Come where my love lies

*a tempo* *pp* *p*



dream - ing, is sweet - ly dream - ing, Her beau - ty beam - ing;

*mf* *p*

*mf* *rit.*

Come where my love lies dream - ing, Is sweet - ly

*mf* *rit.* *pp*

*a tempo*

dreaming the hap - py hours a - way. Come with a lute, comewith a lay, My

*a tempo* *pp*

own love is sweet-ly dream-ing, Her beau-ty beam-ing;

*p*

*mf* *rit.*

Come where my love lies dream-ing, Is sweet-ly

*mf* *rit.* *pp*

*a tempo*

dream-ing the hap-py hours a-way.

*a tempo* *pp* *p*

*mf*

Soft is her slumber, Thoughts bright and free

*p*

Dance thro' her dreams like gush-ing mel-o - dy; Light is her young heart,

*rit.*

Light may it be! Come where my love lies dream - ing,

*rit.*



*p a tempo*

Dream - ing the hap-py hours, dream-ing the hap-py hours a -

*p a tempo*

*rit.* *a tempo* *rit.*

way; — Come where my love lies dream - ing, Is sweet-ly

*rit.* *a tempo* *mf* *rit. pp*

*a tempo*

dream-ing the hap-py hours a - way. Come where my love lies

*a tempo* *pp* *p*

dream - ing, is sweet-ly dream-ing, Her beau-ty beam-ing;

*mf* *p*

Come where my love lies dream - ing, Is sweet-ly dream-ing the hap-py hours a -

*mf* *rit.* *pp* *a tempo*

way. Come with a lute, come with a lay, My own love is sweet-ly

*pp* *p*

*mf*

dream - ing, Her beau - ty beam - ing; Come where my love lies

*mf*

*rit.* *a tempo*

dream - ing, Is sweet - ly dream - ing the hap - py hours a - way,

*rit. pp* *a tempo* *pp*

*a piacere*

dream - ing the happy hours a - way. 8-

*cresc.* *pp rit. e smorz.*



## Old Black Joe

Poco adagio

(1860)



1. Gone are the days when my heart was young and gay, 3d stanza

The first vocal line is in D major, 2/4 time, with lyrics "1. Gone are the days when my heart was young and gay, 3d stanza". The piano accompaniment consists of a right hand with chords and a left hand with single notes.

Gone are my friends from the cot - ton - fields a-way,

The second vocal line is in D major, 2/4 time, with lyrics "Gone are my friends from the cot - ton - fields a-way,". The piano accompaniment continues with a right hand of chords and a left hand of single notes.

Gone from the earth to a bet-ter land, I know, I

hear their gen-tle voi-ces call-ing, "Old Black Joe."

**Male Chorus**

I'm com-ing, I'm com-ing, for my head is bend-ing low: I

I'm com-ing, I'm com-ing, for my head is bend-ing low: I

I'm com-ing, I'm com-ing, for my head is bend-ing low: I

hear their gen - tle voi - ces call - ing, "Old Black Joe."

hear their gen - tle voi - ces call - ing, "Old Black Joe."

hear their gen - tle voi - ces call - ing, "Old Black Joe."

The musical score consists of three vocal staves (soprano, alto, and bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts are in harmony, and the piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

2. Why do I weep when my heart should feel no pain?  
 Why do I sigh that my friends come not again,  
 Grieving for forms now departed long ago?  
 I hear their gentle voices calling, "Old Black Joe."

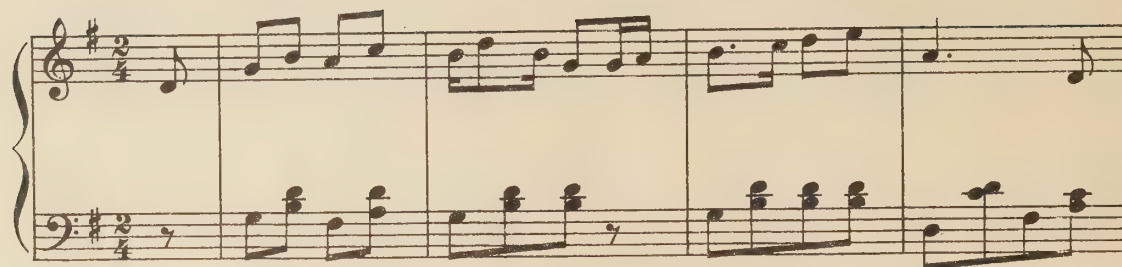
3. Where are the hearts once so happy and so free;  
 The children so dear that I held upon my knee?  
 Gone to the shore where my soul has longed to go.  
 I hear their gentle voices calling, "Old Black Joe."



## De Glendy Burke

Moderately fast

(1860)



1. De Glen-dy Burke is a

The first line of the song includes a vocal melody and piano accompaniment. The vocal line begins with a whole rest for three measures, followed by the lyrics. The piano accompaniment continues with a consistent rhythmic pattern. A repeat sign is placed at the end of the first line of music.

might-y fast boat, Wid a might-y fast cap-tain, too; He

The second line of the song continues the vocal melody and piano accompaniment. The piano part features a more active accompaniment with chords and moving lines in both hands.

sits up dah on de hur-ri-cane deck And he keeps his eye on de crew. I

can't stay here, for dey work too hard, I'm bound to leave dis town, I'll

take my duds and tote 'em on my back, When de Glen-dy Burke comes down.

## Chorus

Ho! for Lou-'si - an-a! I'm bound to leave dis town; I'll take my duds and

tote 'em on my back, When de Glen-dy Burke comes down.

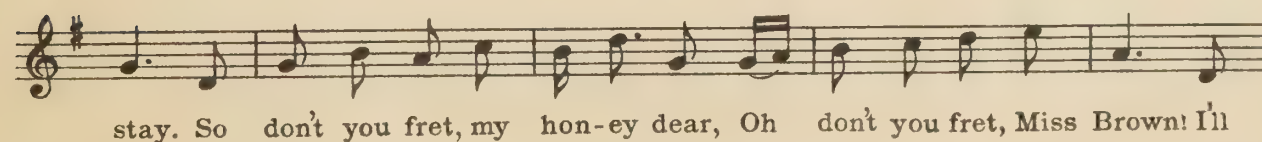
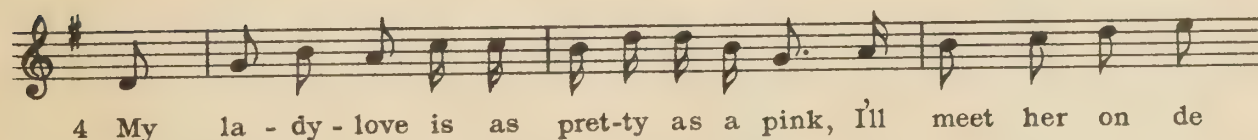
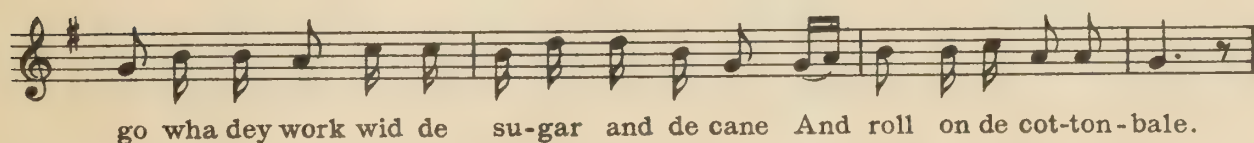
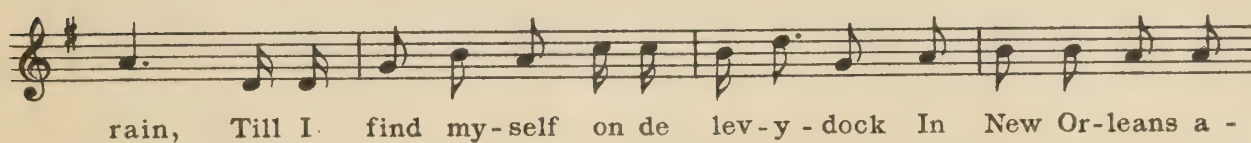
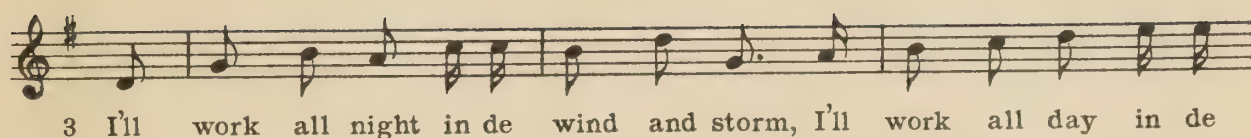
2. De Glen-dy Burke has a fun-ny old crew, And dey sing de boat-man's

song; Dey burn de pitch and de pine-knot, too, For to shove de boat a -

long. De smoke goes up and de in-gine roars, And de wheel goes round and

round, So fare you well, for I'll take a lit-tle ride, When de Glen-dy Burke comes down.







The musical score is arranged in four systems. Each system contains a vocal melody (treble and bass staves) and a piano accompaniment (grand staff). The key signature has one sharp (F#). The first system is for the vocal entry. The second system continues the vocal line. The third system features a piano solo section with a key signature change to two sharps (D#). The fourth system concludes the piano solo and includes a repeat sign at the end.

Hap - py as the live - long day was she, And flow - ing was her dark, glossy

Hap - py as the live - long day was she, And flow - ing was her dark, glossy

hair; We will hear no more her win - ning mel - o - dy, For we've

hair; We will hear no more her win - ning mel - o - dy, For we've

part - ed with our lit - tle Belle Blair.

part - ed with our lit - tle Belle Blair.

3. In the bloom of youth and all her childish mirth,  
In the May-day of her life,  
She has left the cares and busy broils of earth  
For a better world beyond all strife.



## Nell and I

(1861)

Moderato

1. We part - ed in the spring-time of life, Nell and I, With  
 2. We made our lit - tle huts on the shore, Nell and I, And

all our gush-ing joys in their bloom, But now we've met the world's bus-y  
 covered them with bright col-ored shells, We gath-ered moss and fern from the

strife, Nell and I, And suf - fered from its dark, chill - ing gloom; Yet my  
 moor, Nell and I, And plucked the dew - y flow'rs from the dells; But the

heart will sigh for those days gone by, That flow in my mem'-ry's sweet re-  
days rolled round and the rude world frowned, As time with its bit - ter cares fled

frain;  
on; We part - ed in the spring - time of  
We left our lit - tle huts on the

life, Nell and I, And I'll nev - er see her bright smile a - gain.  
shore, Nell and I, And we left our bright - est hopes in their dawn.

*p*

3. We wander'd by the bright, running streams,  
Nell and I,  
And gamboled o'er the wide grassy lawn,  
We met again in light sportive dreams,  
Nell and I,  
When the weary hours of twilight had flown.  
And our hearts proved true, till a coldness grew,  
'Twas caused by some unrelenting foe,  
We'll roam upon the lawn nevermore,  
Nell and I,  
Nor wander where the bright rivers flow.

# Katy Bell

Words by  
George Cooper

(1863)

Moderato

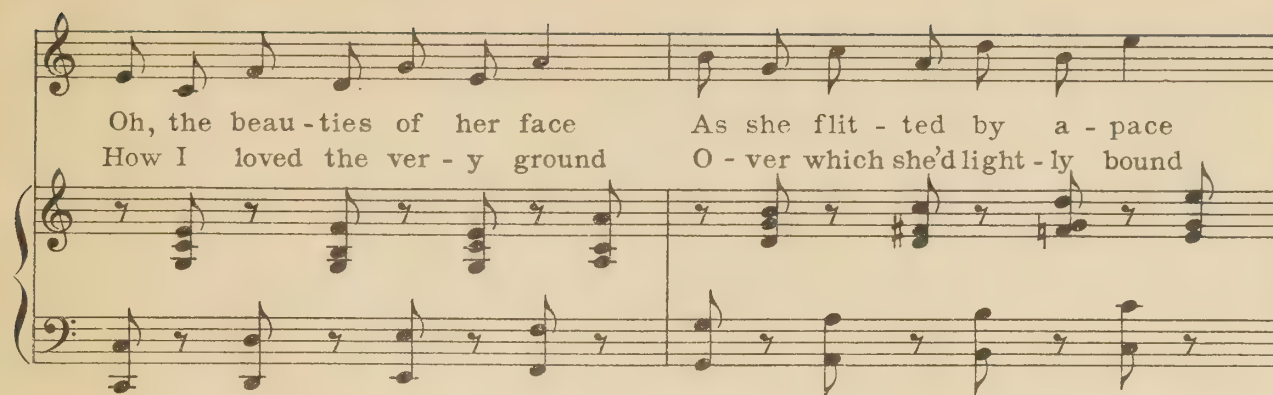
The musical score is written for voice and piano. It begins with a piano introduction in 4/4 time, marked 'Moderato'. The piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand. The melody for the voice enters in the second measure of the first system.

**Verse 1:**  
 1. Go - ing down the shad - y dell      Where the hon - ey-suck-les grow,  
 2. All the flow - ers in the dell      Seemed to own her for their queen,

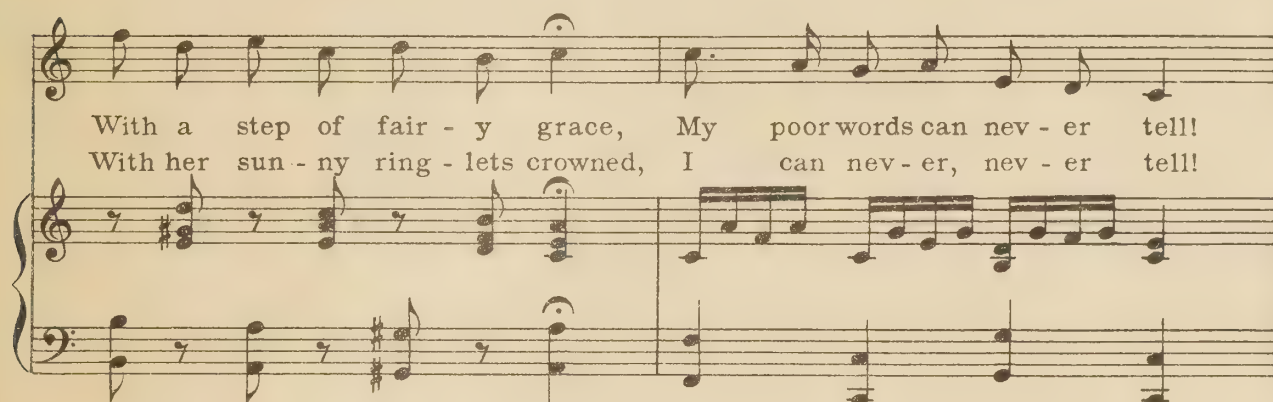
**Verse 2:**  
 I met love - ly Kat - y Bell,      With her dim - pled cheeks a - glow.  
 Bright and peer-less Kat - y Bell,      Fair - er flow'r was nev - er seen.

The score concludes with a final piano flourish in the right hand and a sustained chord in the left hand.



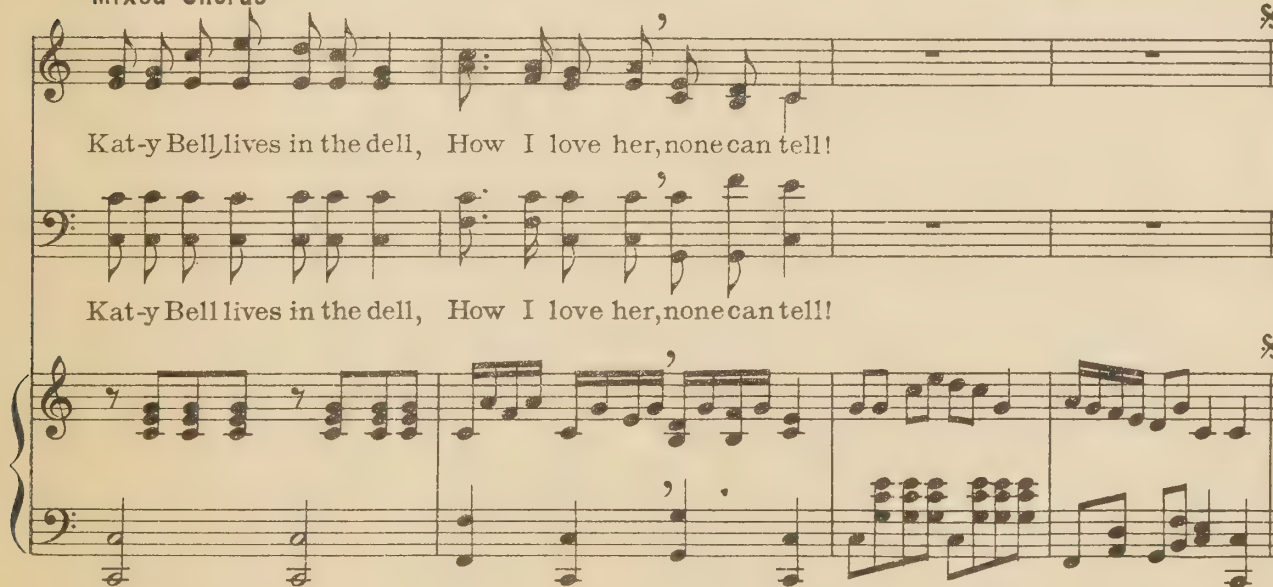


Oh, the beau-ties of her face      As she flit - ted by a - pace  
How I loved the ver - y ground      O - ver which she'd light - ly bound



With a step of fair - y grace,      My poor words can nev - er tell!  
With her sun - ny ring - lets crowned,      I can nev - er, nev - er tell!

## Mixed Chorus



Kat-y Bell, lives in the dell,      How I love her, none can tell!

Kat-y Bell lives in the dell,      How I love her, none can tell!

3. Long I waited in the dell,  
Where the honeysuckles grow,  
Waited for sweet Katy Bell,  
Till the sun was sinking low;  
And before I left her side,  
In the quiet eventide,  
I had won her for my bride,  
Won my bonny Katy Bell.







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